JOSEF VON STERNBERG

COLLECTION OF MODERN PAINTINGS · DRAWINGS MODERN · AFRICAN · ASIATIC SCULPTURES

PUBLIC AUCTION SALE

NOVEMBER 22 AT 8 P.M

PARKE–BERNET GALLERIES · INC
980 MADISON AVENUE · NEW YORK · 1949

SALE NUMBER 1096

FREE PUBLIC EXHIBITION

From Thursday, November 17, to Date of Sale

Weekdays from 9:30 to 5 · Closed Sunday

PUBLIC AUCTION SALE

Tuesday Evening, November 22

at 8 p. m.

EXHIBITION AND SALE AT THE

PARKE-BERNET GALLERIES · INC

980 MADISON AVENUE · 76TH-77TH STREET

NEW YORK 21

TRAFALGAR 9-8300

· · ·

Sales Conducted by

H. H. PARKE

L. J. MARION · A. N. BADE

H. E. RUSSELL, JR. *and* A. NISBET

1949

VIEW OF THE VON STERNBERG COLLECTION ON EXHIBITION
AT THE LOS ANGELES COUNTY MUSEUM, 1935

NYHY02-P

MODERN PAINTINGS AND DRAWINGS

DEGAS ✦ VAN GOGH ✦ MATISSE
MODIGLIANI ✦ CHAGALL ✦ PICASSO ✦ UTRILLO
KOKOSCHKA ✦ ROUAULT ✦ VLAMINCK

NOTABLE MODERN SCULPTURES

MAILLOL ✦ SINTENIS ✦ ARCHIPENKO ✦ KOLBE

AFRICAN AND ASIATIC PRIMITIVE SCULPTURES & BRONZES

The Well-Known Collection of

JOSEF VON STERNBERG

Sold by His Order

Public Auction Sale
November 22 at 8 p. m

PARKE-BERNET GALLERIES · INC
NEW YORK ✦ 1949

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Will Execute Your Bids
[MAIL • TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

PRICED CATALOGUES

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PRINTED IN THE U.S.A.

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The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

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2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot", then bids are to be for the lot irrespective of the number of articles described in such item.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

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PARKE-BERNET GALLERIES · INC

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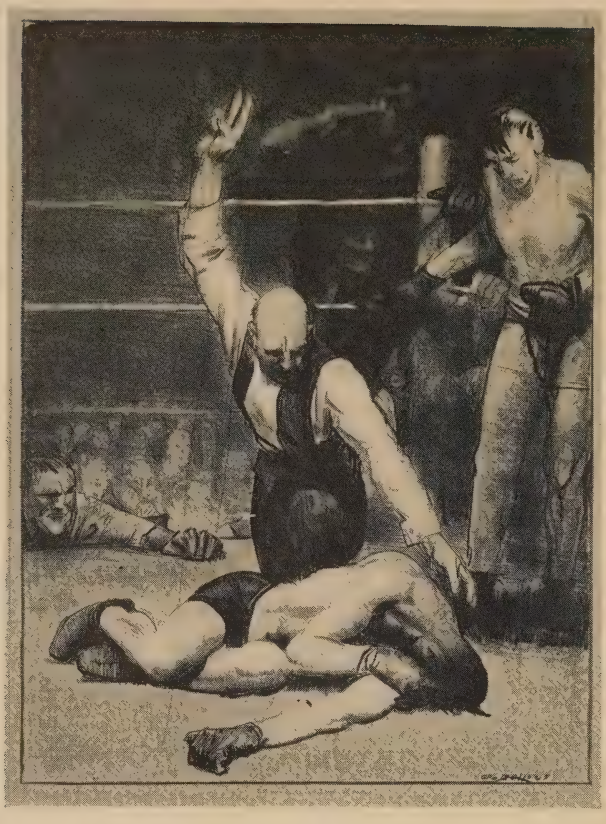


[NUMBER 3]

EVENING SESSION

Tuesday, November 22, 1949, at 8 p. m.

CATALOGUE NUMBERS 1 TO 107 INCLUSIVE

MODERN PRINTS AND DRAWINGS

150- GEORGE W. BELLOWS — AMERICAN: 1882-1925

1. *THE DRUNK.* Lithograph. Proof signed by the artist and the printer. Fine impression, edition limited. Folio. Framed.

Illustrated in *George Bellows, His Lithographs,* 1928, p. 60

35- ANDERS ZORN — SWEDISH: 1860-1920

2. *THE CABIN.* Asplund No. 279. Published state. Proof signed in pencil, fine impression. Small folio. Framed.

225- GEORGE W. BELLOWS — AMERICAN: 1882-1925

3. *COUNTED OUT* (Second stone). Lithograph. Proof signed by the artist and printer. Fine impression, edition limited. Folio. Framed.

Illustrated in *George Bellows, His Lithographs,* 1928, p. 69

[See illustration]

175- GEORGE W. BELLOWS — AMERICAN: 1882-1925

4. *THE OLD RASCAL.* Lithograph. Proof No. 7. Signed and inscribed with the title by the artist. Fine impression, edition limited. Small folio. Framed.

Illustrated in *George Bellows, His Lithographs,* 1928, p. 167

40- ARTHUR B. DAVIES — AMERICAN: 1862-1928

5. *RECLINING NUDE.* Lithograph. Proof signed by the artist and printer. Impression on old paper, edition limited. Small folio. Framed.

40- E. OTHON FRIESZ — FRENCH: B. 1879-1949

6. *CHARTRES CATHEDRAL.* View of the twin spires above roof tops in the foreground dominated by three bare tree trunks. Signed at lower left E. OTHON FRIESZ. *Watercolor:* 15 *x* 11¾ *inches*

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

CHRISTIAN ROHLFS — GERMAN: B. 1849

7. *TWO FIGURES.* A peasant woman dressed in a deep red cloak and a lawn hood, her hands crossed at her waist, faces the observer, while a man in *profil perdu* stands conversing with her at the right. Signed at lower right with initials CR, and dated '26. *Watercolor:* 22 *x* 15½ *inches*

MAX HERMANN PECHSTEIN — GERMAN: B. 1881

8. *DER RUFER.* Head and neck of a youth in sharp profile to the left, his mouth open. Signed at lower right with the initials HMP, and dated 1913. *Brush drawing:* 17¼ *x* 15¾ *inches*

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

Illustrated on cover, in Walter Heymann, *Max Pechstein,* München, 1929

ANDRE L'HOTE — FRENCH: B. 1885

9. *TROPICAL PORT.* Two French sailors at the right are looking towards three scantily dressed exotic belles standing at the pier, where a glimpse of the Mediterranean is discernible. Signed at lower right A. L'HOTE. *Watercolor:* 11 *x* 18¼ *inches*

Painted in 1920

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

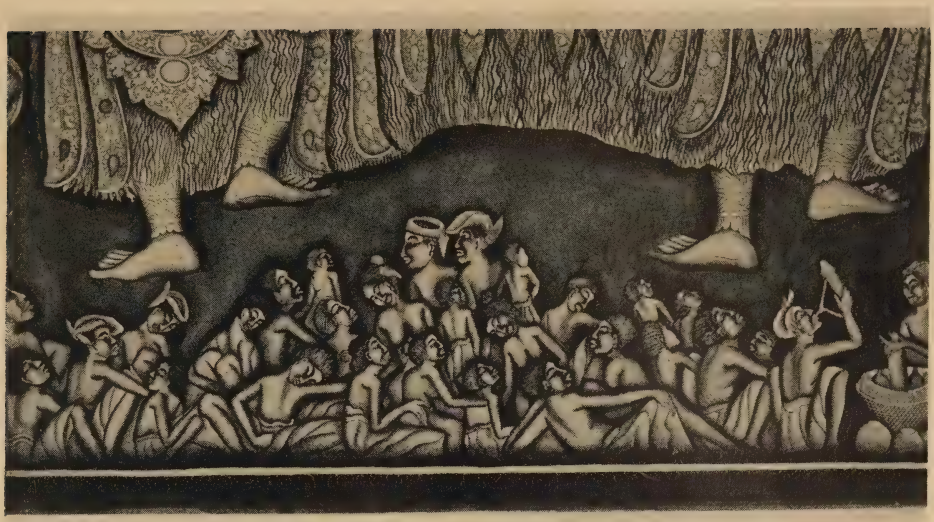
Illustrated in P. D'Uckerman, *L'Art dans la Vie Moderne,* 1930, p. 57

OSKAR KOKOSCHKA — AUSTRIAN: B. 1886

10. *CROUCHING NUDE.* A female figure crouched with the head and body drooping over the knees towards the observer. Signed at lower right with the initials O.K. *Pencil:* 14 *x* 10¼ *inches*

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946



[DETAIL OF NUMBER 11]

75-

BALINESE CEREMONIAL PICTURE

11. *TRANCE INDUCED BY BARONG.* Ceremony with grotesque dancers, including two garbed as an animal; numerous figures in the extreme foreground.

Pen and India wash: 23¼ *x* 31¾ *inches*

Note: This has been authoritatively considered to be the best modern work by a Balinese.

Exhibited at the Bali Museum, Den Pasar, Bali

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

[See illustration of detail]

40-

BALINESE CEREMONIAL PICTURE

12. *SCENE FROM RAMAJANA.* In a thicket of meticulously painted leaves, a ruler is seated on a tent-like throne, watching a ceremonial sacrifice.

India wash: 18 *x* 18 *inches*

Exhibited at the Museum at Den Pasar, Bali

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

EGON SCHIELE — Austrian: 1890-1918

13. *WOMAN IN A RED DRESS.* Plump seated figure in a short scarlet dress drawn up over her knees, before a brownish black and white background. Signed at lower left with initial s., and dated 1911.

Pencil and watercolor: 20¼ *x* 14¼ *inches*

Collection Rieger, Vienna

From the Gallery Wuerthle, Vienna, 1933

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

KARL SCHMIDT-ROTTLUFF — German: b. 1881

14. *AFRICAN NUDES.* Two nude kneeling figures of women in outline; background with setting sun. Signed at lower right s. ROTTLUFF, and dated '13.

Watercolor: 18½ *x* 24 *inches*

AUGUSTE RODIN — French: 1840-1917

15. *STUDY.* Nude standing on one leg seen half from the back and turned to the right, her head and left arm raised, the other hand holding her lifted foot. Signed at lower right A. RODIN. *Watercolor and pencil:* 18½ *x* 12¼ *inches*

Painted in 1905

From the Flechtheim Galleries, Berlin

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

OSSIP ZADKINE — Russian: b. 1890

16. *CIRCUS.* In a circus tent acrobats are performing around a post; a *dompteur* with a stick at the right and clowns on a drum in the centre. Signed on mat ZADKINE. *Pen and ink:* 15¼ *x* 12 *inches*

From the Flechtheim Galleries, Berlin

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

PAUL FUHRMANN — German Contemporary

17. *GERMAN CURRENCY NINETEEN HUNDRED AND TWENTY-NINE.* In a restaurant multicolored groups of men and women are seated around small round tables; portions of banknotes are scattered on the floor and printed quotations from the stock exchange form the brains of the assembled crowd. Signed at lower left P. FUHRMANN, and dated '29.

Watercolor with collage: 19 *x* 14¼ *inches*

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

[NUMBER 18]

100 -

KARL SCHMIDT-ROTTLUFF GERMAN: B. 1884

18. *POPPIES.* Gigantic garden poppies with leaves are arranged in a light glazed container before a deep blue shaded background with purple tones at the left, and yellow-green tints above. Signed at lower left S. ROTTLUFF.

Watercolor: 26¾ *x* 19¼ *inches*

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943
Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

[See illustration]

GEORG KOLBE — GERMAN: B. 1877

19. *NUDES: TWO DRAWINGS.* [A.] Kneeling figure of a young woman facing the observer. [B.] Sprawling figure of a girl, her right arm and leg in the air. Both signed with initials G.K. *Black chalk:* 18¾ *x* 14¾ *inches*
India wash: 14¼ *x* 18¾ *inches*

OTTO MULLER — GERMAN: 1874-1930

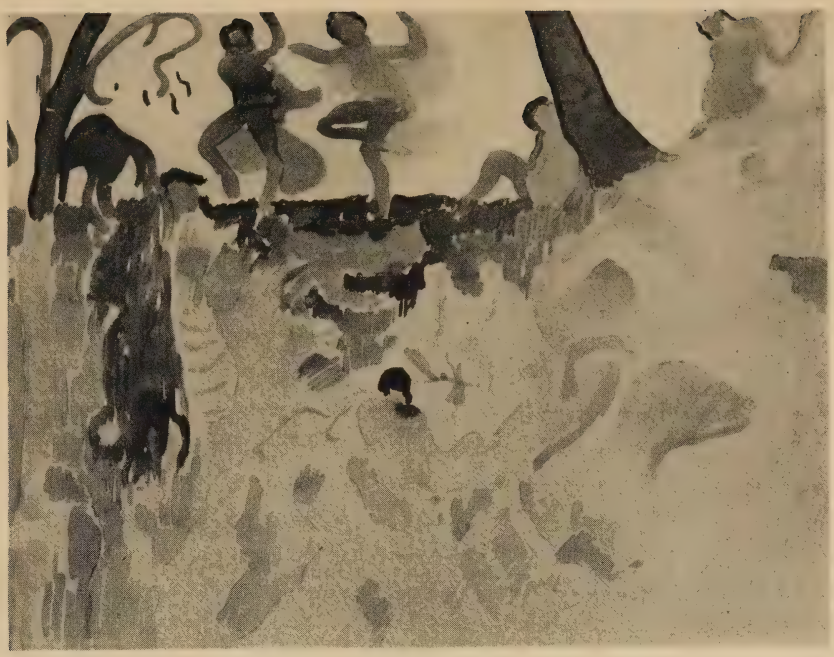
20. *TWO GIRLS IN LANDSCAPE.* At the left, a female figure is reposing in the tall grass, seen in foreshortening towards the centre. At her side, at the right, a girl in *profil perdu* is standing sharply outlined against dense green foliage. Signed at lower right OTTO MULLER. *Crayon and watercolor:* 26½ *x* 20¼ *inches*
Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943
Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

MAX HERMANN PECHSTEIN — GERMAN: B. 1881

21. *SUNSET.* The setting sun in a blaze of orange light sinking between chalets and pine trees. Signed at lower right H. M. PECHSTEIN, and dated 1922. *Watercolor:* 19 *x* 25 *inches*
Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943
Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

OSKAR KOKOSCHKA — AUSTRIAN: B. 1886

22. *STANDING NUDE.* A young girl with bobbed hair is standing directly in front of the observer, her hands grasping a rail in the rear. Signed at lower right O. KOKOSCHKA. *Ink brush drawing:* 26¾ *x* 17¾ *inches*
Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943
Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946



[NUMBER 23]

225-

ANDRE DERAIN — FRENCH: B. 1880

23. *FIGURES IN LANDSCAPE.* Blue figures, their arms raised, are dancing on a blue hill; a woman kneeling at the upper right and a man leaning against a blue tree trunk. Sketches of nudes dancing in the slanting foreground. Signed at lower left A. DERAIN. *Watercolor:* 19 *x* 25 *inches*

Note: The companion piece to this painting is in the Museum of Modern Art, New York. It was executed about 1905, and is one of Derain's rare excursions in this vein.

From the Flechtheim Galleries, Berlin

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

[See illustration]

EGON SCHIELE — GERMAN: 1890-1918

24. *NUDE WITH RED HAIR.* A young girl with auburn hair, seen almost at full-length from the front, looking over her left shoulder; she is holding a bath towel, which hangs down, covering her left thigh. Signed at lower right SCHIELE. *Chalk and watercolor:* 17¼ *x* 12¼ *inches*

Painted in 1910

Collection Rieger, Vienna

From the Gallery Wuerthle, Vienna

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

[See illustration]

KARL SCHMIDT-ROTTLUFF — GERMAN: B. 1881

25. *THE RED BRIDGE.* A man pushing a horse-drawn wagon crossing a high arched red bridge between factory buildings, with blue water swirling below. Signed at lower right S. ROTTLUFF, and dated '21. *Watercolor:* 18¾ *x* 24 *inches*

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Ill., 1946

RAOUL DUFY — FRENCH: B. 1880

26. *LANDSCAPE.* Steep wooded hills with high buildings line the bank of a rippling river on which two sailboats are seen in the foreground. Signed at lower right RAOUL DUFY. *Crayon drawing:* 17 *x* 21 *inches*

CHARLES DESPIAU — FRENCH: 1875

27. *RECLINING NUDE.* A plump female figure reclining on a couch, her back to the observer. Signed at lower left C. DESPIAU. *Sanguine:* 17 *x* 12½ *inches*

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

[NUMBER 28]

1600 -

VINCENT VAN GOGH DUTCH: 1853-1890

28. *COIN DU PARC.* Low bushes, and a weeping willow at the right, encircle a meadow in full bloom which extends to the rear. Signed at lower left VINCENT.

Pen and ink: 12½ *x* 9½ *inches*

Painted in 1888

From the Flechtheim Galleries, Berlin

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

Recorded and illustrated in De La Faille, *L'Oeuvre de Vincent van Gogh,* 1928, vol. IV, pl. CLVI, no. 1449

[See illustration]

AFRICAN AND ASIATIC PRIMITIVE SCULPTURES AND BRONZES

BENIN BRONZE SCULPTURE

29. *LEOPARD.* Standing figure, with emphasis laid on its eyes; the entire body, head and legs are covered with decorations of small circles, embossed into the metal, to emphasize the spotted skin. *Height 4½ inches*

ASHANTI BRONZE WEIGHING TOOLS

30. *THREE SMALL GOLD-WEIGHTS and SCALE WITH SPOON AND CONTAINER WITH COVER.* From the Ashanti Gold Coast. [Lot.]

INDIAN BRONZE SCULPTURE

31. *MOUNTED VOTIVE GROUP.* A many-handed god, equipped with a dagger, seated astride a bridled horse; his mate perched on his knee. *Height 7¾ inches*

MADURA SCULPTURED BASALT RELIEF

32. *HUNTER WITH A FRIEZE OF FIGURES. Plaqué* with traces of old gold and red, showing a hunter with a spear in his right hand, and his hound before him; the border is formed by six standing nude figures. *9½ x 5 inches*

PAIR BALINESE WOOD CARVINGS

33. *LEGENDARY PAIR.* Seated figures with children all around them in various positions, evidently symbols of fertility. *Height 10½ inches*

Note: There are no existing duplicates of these carvings; they were acquired from the Bali Museum at Den Pasar in 1936.

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1943
Netherlands Exhibition, Pasadena, Calif., 1945

PAIR BALINESE WOOD SCULPTURES

34. *TWO FEMALE FIGURES.* From Bali Central Hill district. Pair of standing female figures, one nursing her infant, who stands with his left foot on hers, his back to the observer, the other with her right hand on her stomach, and grasping her thigh with her left. *Heights 10 and 10½ inches*

[NUMBER 35]

3600 -

BENIN BRONZE BAS-RELIEF PLAQUE

35. *WARRIOR IN WAR PANOPLY.* Standing soldier with three spears in his right hand and a shield in his left. Two sacred fish on the embossed background.

18 *x* 12 *inches*

Note: A very rare *cire perdue,* recovered by the British Expedition in 1897.

[See illustration]

BELGIAN CONGO FIGURAL VESSEL

36. *SACRIFICIAL GOBLET.* From the Belgian Congo, Bakuba region. Ornamentally carved ivory face of a warrior, with a brass-studded wooden base and wired handle. *Height* 8½ *inches*

Note: A companion piece to this goblet is in the Tervueren Museum, Brussels.

From the Carlebach Art Gallery, New York

BELGIAN CONGO IVORY TUSK

37. *FIGURAL CARVING.* A long tapering curved tusk, decorated in five sections, between which figures of natives are carved. Matadi tribe.

Length 13½ *inches*

From the Carlebach Art Gallery, New York

DAHOMEY BRONZE FIGURE

38. *ANCESTRAL FETISH GROUP.* Male figure, with conspicuous eyes, seated with hands clasped in front, and wearing a high sugar-loaf hat to which a little ring is attached. *Height* 9½ *inches*

IVORY COAST WOOD SCULPTURE

39. *CEREMONIAL MASK.* From the Ivory Coast, probably Baoulé. With double arched headgear, bordered with zigzag carved ornamentation on both sides of the face, and elongated, split eyes. *Height* 17½ *inches*

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1943

CONGO WOOD CARVING

40. *CEREMONIAL SPOON.* From Bushango, or Pahouin, French Congo. Large carved wooden spoon with double handle and ring for suspension.

Length 24¼ *inches*

BAKOTA WOOD CARVING MOUNTED WITH BRASS

41. *WARRIOR MASK WITH MOON SYMBOL.* From Gabon, French Equatorial Africa. Concave oval mask surmounted by a crescent-shaped emblem, overlaid with sheets of brass, inlaid with copper. *Height* 20¼ *inches*

[NUMBER 42]

475-

BELGIAN CONGO WOOD CARVING

42. *KING'S THRONE.* Probably from Bushongo. Four male and female standing figures support a throne on their heads; on the exterior are carved symbolic bird and snake reliefs. *Height 28¾ inches*

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1943

[See illustration]

[NUMBER 43]

BENIN BRONZE PEDESTAL HEAD

43. *HEAD OF A WARRIOR.* The head has a circular hole at the top and a cap of beadwork, with beaded pendants hanging from the sides; the chin is covered with a high beaded collar of rings. On each eyebrow are three cicatrices, and the pupils of the eyes are of iron. *Height* 12 *inches*

Note: This important head dates from the sixteenth century, and is unquestionably the most notable piece of Benin bronze sculpture to appear as yet at public sale in America.

Compare *Antiquities from Benin in the British Museum,* 1899, pl. 9, no. 6

[See illustration]

[NUMBER 44]

325-

CHINESE BRONZE CEREMONIAL VESSEL *Chou*

44. *CAULDRON BOWL.* Deep round bowl with flaring rim and hollow spreading foot, bordered with angular scrollwork, and fret diapers; three masks in high relief atop a wide median panel decorated with studs. Rich green patination showing russet tones. With seal inscription on bottom. Rare type.

Diameter 10¼ *inches*

Illustrated in P. Hon Ming Tse, *Preuves des Antiquités,* Peking, 1930

[See illustration]

75-

CHINESE BRONZE CEREMONIAL VESSEL *Chou*

45. *WINE JAR WITH COVER AND HANDLE (YU).* Pyriform vase of oval section, with domed cover having three ornaments on top; hollow base and plain bail handle with ring lugs on either side; the front and the back decorated with animal masks. Coppery green patina with malachite incrustations.

Height 6¾ *inches*

CHINESE SCULPTURED GRANITE RELIEF *Han*

46. Sculptured in low relief on a ribbed background with an upper frieze of mountain peaks above eight figures flanking an inscription; below, are two mounted warriors and a ceremonial chariot with dignitaries. 15½ *x* 25¾ *inches*

Note: This is a very rare example; rubbings of similar sculptures are in the Fogg Museum, Boston, and in the British Museum.

MODERN SCULPTURES

THE sculptures in this category by Archipenko (nos. 47, 48, 54, 56, 58, 63, 64 and 67) have been extensively exhibited in many cities in individual exhibitions as follows: Berlin (1913), Geneva (1919), Zurich Museum (1919), Venice (1920), Geneva (1921), Berlin (1921), Leipzig Museum (1922), Mannheim Museum (1923), Prague Museum (1923), Chicago (1925), Denver Museum (1927), and Tokyo (1927).

ALEXANDER ARCHIPENKO RUSSIAN: B. 1887

47. *THE RAPE. Bronze.* A standing nude youth, slightly bending his head to the right, is holding a girl reclining in his left arm; his right hand is supporting her thigh. Signed on the bronze pedestal at the right ARCHIPENKO. *Height* 9¾ *inches*

Note: Another cast of this group is in the Museum of Modern Art, New York. The subject was also shown in the Archipenko Exhibition at the Reinhardt Galleries, New York, January 1926, and is illustrated on the cover of the catalogue.

Exhibited at Berlin, 1913.....Tokyo, 1927 (*vide supra*)

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

ALEXANDER ARCHIPENKO RUSSIAN: B. 1887

48. *TANAGRA MOTIVE: Bronze.* Standing figure with arms crossed, as though wrapping herself in a hooded gown. *Height* 12 *inches*

Executed in 1915

Exhibited at Berlin, 1913.....Tokyo, 1927 (*vide supra*)

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Illustrated in Hans Hildebrandt, *Alexander Archipenko,* 1923, pl. 18

125-

DORA GORDINE — RUSSIAN CONTEMPORARY

49. *NUDE WITH MASK: Bronze.* A woman seated facing the observer, resting her left hand on her hip, while the other, supported by her lifted knee, is holding a bearded Oriental mask towards the spectator. Signed on top of bronze base GORDINE. *Height* 11¼ *inches*

Executed in 1928

Exhibited at the Flechtheim Galleries, Berlin, 1929

Exhibited at London, 1930

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

[See illustration on the following page]

75-

RUDOLF BELLING — GERMAN: B. 1886

50. *ALFRED FLECHTHEIM: Bronze.* Impression of the features of the famous art patron, stressing his long curved nose, expressive mouth, and deep-set intelligent eyes. *Height* 8 *inches*

Executed in 1927

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

250 -

PAUL MANSHIP, N.A. — AMERICAN: B. 1885

51. *EUROPA: Bronze.* The half-nude goddess is seated on the ground leaning against the recumbent bull, who is licking her right arm, with which she caresses his cheek; the other hand is fondling his head, between his huge horns. Marble base. *Height* 11 *inches*

Executed in 1924

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

[NUMBER 52] [NUMBER 49]

ARISTIDE MAILLOL FRENCH: 1861-1934

52. *WOMAN WITH CRAB: Bronze.* A squatting nude, with her hands touching the ground and her head slightly bent towards the right, watching a crab emerge from the sand. Signed at right with initials AM. *Height* 6½ *inches*

Executed in 1922

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Illustrated in Einstein, *Art of the Twentieth Century* (Propyläen Kunstgeschichte), 1926, vol. XVI, part 2, p. 514

Illustrated in John Rewald, *Maillol,* 1939, pl. 108-109

Illustrated in Andrew Ritchie, *Aristide Maillol in American Collections,* 1945, p. 70

[See illustration]

[NUMBER 53]

$25-

GEORG KOLBE GERMAN: B. 1877

53. *SEATED NUDE: Bronze.* A young girl is seated with both hands resting flat on the ground, her legs drawn up, thus partly covering her figure. Her head is slightly bent down to the left, as if intently watching some object on the floor. Signed underneath the figure with initials GK. *Height* 10 *inches*

Exhibited in the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Illustrated in G. Kolbe and R. Scheibe, *Georg Kolbe,* 1931, vol. II, pl. 54

[See illustration]

ALEXANDER ARCHIPENKO — RUSSIAN: B. 1887

54. *CUBISTIC FIGURE: Bronze.* Standing nude female figure with her right arm raised over her head as if shading her eyes; the other arm fragmentary only. Bronze base. Signed on base at right ARCHIPENKO. *Height* 13¾ *inches*

Exhibited at Berlin, 1913.....Tokyo, 1927 (*vide supra*)

Exhibited in the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Illustrated in Hans Hildebrandt, *Alexander Archipenko,* 1923, pl. 14

RUDOLF BELLING — GERMAN: B. 1886

55. *ORGANIC FORMS: Silvered bronze.* Standing figure of a man, his legs in contrapost, the upper part of his figure turned in a vehement movement towards the right; his ribs are visible in an open space at the left; emphasis is given to the joints and muscles. Signed RUDOLF BELLING, and dated '21. *Height* 21¾ *inches*

Exhibited in the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

ALEXANDER ARCHIPENKO — RUSSIAN: B. 1887

56. *PORTRAIT HEAD: Marble.* Head and neck in front view of a young woman, her eyes cast down, wearing a plain cap in the style of the Florentine Renaissance. *Height* 16 *inches*

Sculptured in 1921

Exhibited at Berlin, 1913.....Tokyo, 1927 (*vide supra*)

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

HERMAN GARBE — GERMAN CONTEMPORARY

57. *FORM, NINETEEN HUNDRED AND TWENTY: Bronze.* A woman, her head slightly bent to the left, stretches her right arm across her stomach, the other arm hanging motionless at her side. Signed on side of base with initials H.G., and dated '22. *Height* 20 *inches*

Exhibited at Berlin, 1929

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

[NUMBER 58]

425-

ALEXANDER ARCHIPENKO RUSSIAN: B. 1887

58. *REPOSE: Granite.* Reclining nude, her right arm flung over her head, the other resting on her left knee, which is pulled up and supported by her right leg. Signed on socle ARCHIPENKO, and dated 1905. *Length* 14¾ *inches*

Acquired from the artist

Exhibited at Berlin, 1913.....Tokyo, 1927 (*vide supra*)

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Illustrated in Hans Hildebrandt, *Alexander Archipenko,* 1923, pl. 6

[See illustration]

[NUMBER 59]

RUDOLF BELLING — GERMAN: B. 1886

59. *MADONNA: Brass.* Female head, her wide eyes open and a pained expression on her thin lips; her hair is covered with a cap-like cloth which ends in a ribbon at the left. *Height* 16 *inches*

Executed in 1925

From the Flechtheim Galleries, Berlin

Eighth Internationale Kunstaustellung, Berlin, 1930

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935

[See illustration]

[NUMBER 60]

125-

RUDOLF BELLING GERMAN: B. 1886

60. *PORTRAIT HEAD: Mahogany.* A young man with open mouth, looking to the right; his hair is parted at the left, and between the strong eyebrows, a deep wrinkle is visible on his forehead; on the extremely long neck, the Adam's apple is marked. Signed on base at right RUDOLF BELLING, and dated '21.

Height 21 *inches*

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Illustrated in Einstein, *Art of the Twentieth Century* (Propyläen Kunstgeschichte) 1926, vol. XVI, part 2, p. 554

[See illustration]

[NUMBER 61]

ALLAN CLARK — AMERICAN: 1898-1934

61. *PARVATI: Bronze.* A nude performing a ceremonial dance, her right arm stretched out in a rhythmical movement, the other lifting a golden ornament which is attached to her high helmet-like headdress; long gold tassels dangle from her ears. Signed at back of plinth ALLAN CLARK, NO. 2. *Height 27 inches*

[See illustration]

1500 -

[NUMBER 62]

GEORG KOLBE — GERMAN: B. 1877

62. *THE CALL OF THE EARTH: Bronze.* Kneeling on her left knee and resting her extended right arm on the ground, a young nude is listening to sounds coming from the earth, which she bends down to hear. *Height* 28½ *inches*

Note: This example was cast under the personal supervision of the sculptor in 1932.

Purchased from the sculptor

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Illustrated in Rudolf G. Binding, *Georg Kolbe,* 1933, cover and pp. 68-69.

Described and illustrated in Wilhelm Pinder, *Georg Kolbe,* 1937, pl. 40-41

[See illustration]

ALEXANDER ARCHIPENKO — RUSSIAN: B. 1887

63. *FEMININE SOLITUDE. Marble.* At the left stands a young girl with her right arm raised around her hair, her left hand resting on the neck of another girl, who is kneeling, with closed eyes, at her right side. Signed on marble ARCHIPENKO. *Height 32½ inches*

Note: Replicas of this composition in marble are in the Städtische Kunsthalle, Mannheim, and in the Städel Museum, Frankfurt.

Executed in 1921

Exhibited at Berlin, 1913.....Tokyo, 1927 (*vide supra*)

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Described and illustrated in C. J. Bulliet, *Tour of the Exhibition of the Works of Alexander Archipenko,* Chicago, 1927, n.p.

[See illustration]

350 –

ALEXANDER ARCHIPENKO RUSSIAN: B. 1887

64. *TORSO, WITH INTERRUPTED LINE OF ARM: Bronze.* Three-quarter-length figure of a kneeling nude turned to the right, her hair tied back with a kerchief. Her right arm is interrupted below the elbow, showing the complete hand resting on the thigh. Signed on gray-painted bronze base at right ARCHIPENKO. *Height* 35 *inches*

Executed in 1926

Exhibited at Berlin, 1913.....Tokyo, 1927 (*vide supra*)

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Described and illustrated in C. J. Bulliet, *Tour of the Exhibition of the Work of Alexander Archipenko,* Chicago, 1927, n.p.

Illustrated in *Archipenko, Catalogue of Exhibition and Description of Archipentura* (Anderson Galleries), New York, 1928, p. 19

[See illustration]

ARISTIDE MAILLOL — FRENCH: 1861-1934

65. *LA BAIGNEUSE. Bronze.* A nude young woman, her hair dressed in a modern coiffure, is standing directly in front of the observer, lifting both her arms to the height of her shoulders in an almost symmetrical manner, and touching the left shoulder slightly with three fingers. Signed on base at right A. MAILLOL.

Height 48½ *inches*

Note: This notable bronze was cast under the personal supervision of Maillol, and is probably the only existing example.

Executed about 1900

Collection of Sir Alexander Korda, London, 1937, who acquired it from the sculptor

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1943

Described and illustrated by Jacques Guenne, *La Grandeur d'Aristide Maillol,* in *L'Art Vivant,* May 1933, p. 196

Illustrated in John Rewald, *Maillol,* 1939, pl. 129

[See illustration]

[NUMBER 65]

RENEE SINTENIS — GERMAN: B. 1888

66. *DAPHNE: Bronze.* A slender nymph, her head slightly bent, is standing on a supporting stone, her arms flung over her head in an almost violent gesture; leaves sprout beside her feet, a small bough under her right arm, and a multitude of them are bursting like flames from her hair, as her metamorphosis begins. *Height* 60 *inches*

Note: This is the artist's most important work, and the cast was made under her personal supervision. Another cast is in the Museum of Modern Art, New York.

This statue has been exhibited in the museums of twenty-seven cities, including the Detroit and Chicago Art Institutes, and in London, Oslo, Stockholm, Rotterdam and other cities.

From the Flechtheim Galleries, Berlin

Illustrated in Hanna Kill, *Renée Sintenis,* 1935, frontispiece

[See illustration]

ALEXANDER ARCHIPENKO — RUSSIAN: B. 1887

67. *VEILED WOMAN: Mosaic and glazed ceramic plaque.* A three-quarter-length figure in ash rose glazes, standing bent towards the left, her head turned in the opposite direction, with her headdress falling in heavy folds down her back and over the upper part of her left leg. The immediate background in black mosaic like a shadow, the other part in multitoned blue. 21¼ *x* 12½ *inches*

Exhibited at Berlin, 1913.....Tokyo, 1927 (*vide supra*)

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

PETER KRASNOW — AMERICAN: B. 1893

68. *FIGURE: Wood carving.* Standing full-length figure of a rustic wearing a cloak, indicated at the left by his arm, which is raised towards his right shoulder. *Height* 19¼ *inches*

PETER KRASNOW — AMERICAN: B. 1893

69. *NUDE: Wood relief.* Three-quarter-length figure of a standing woman seen from the front, her head turned towards the left, but only fragmentarily seen, as is the right arm; carved border and dark tinted background. *Height* 33½ *inches*

[NUMBER 66]

MARCEL GROMAIRE — FRENCH: B. 1892

70. *MAISON A MARIAKERKE.* Gabled red brick houses with many tall chimneys stand on either side of a telegraph post, its wires horizontally extended before a light rose sky, and reflected in a pool in front. Two emerald green bushes and a picket fence are at the left, and parts of a lawn surround a pond. Signed at lower left GROMAIRE, and dated 1935. 12¾ *x* 16 *inches*

MOISE KISLING — POLISH-FRENCH: B. 1891

71. *NUDE.* Three-quarter-length figure of a blonde young girl, standing in a pasture, with saplings in light spring foliage; she is looking at the observer, her hands crossed over her thighs. Light blue sky with rose clouds. Signed at lower left KISLING. 16¼ *x* 10¾ *inches*

From the Vigeveno Gallery, Los Angeles, Calif.

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

EMIL NOLDE — GERMAN: B. 1867

72. *DARK AFTERNOON.* Cobalt and lapis blue poplars, together with a brilliant yellow bush, are silhouetted against a deep gray sky; in the foreground, heaps of red and purple roses contrasted against an emerald field. Signed at lower left EMIL NOLDE. 28¾ *x* 34½ *inches*

Allgeimeine Berliner Kunstausstellung, Berlin, 1933

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

KEES VAN DONGEN — DUTCH: B. 1877

73. *YUNG TING.* A young half-nude Chinese girl, her eyes timidly downcast, is seen to the waist, seated before an ornamented light purple background; her hands are raised behind her dark hair, and an off-white cloth is flung over her left arm. A vivid red and blue vase is at the left. Signed at lower left VAN DONGEN. 28½ *x* 21½ *inches*

Painted in 1910

From the Vigeveno Gallery, Los Angeles, Calif.

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

[NUMBER 74]

250 –

MAX HERMANN PECHSTEIN GERMAN: B. 1881

74. *NUDE WITH FLOWER (PALAU, NINETEEN HUNDRED AND SEVENTEEN).* Before a leafy background, in which patches of a blue sky are visible, a half-length figure of an exotic nude young girl is seated on a blue cloth, holding a red amaryllis in her right hand; two brown figures stand on a path at the left. Signed at lower left with initials H M P, and dated 1917. 29 *x* 23 *inches*

Note: A companion painting is illustrated in Max Osborn, *Max Pechstein,* 1922, p. 99.

From the Thannhauser Gallery, Berlin

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

[See illustration]

[NUMBER 75]

PAUL KLEE — SWISS: 1879-1940

75. *COTE MERIDIONAL.* Carmine red steep mountains with deep crevices are outlined against a purple nocturnal sky; in the deep blue rippling water four small rose sailing boats are afloat. Signed at upper left KLEE, and dated 1925.

Canvas on panel: 14½ *x* 18¾ *inches*

From the Nierendorf Galleries, New York

Illustrated in Nierendorf, *Paul Klee,* 1941, pl. 17

[See illustration]

FRANS MASEREEL — BELGIAN: B. 1867

76. *PORT DE BOULOGNE.* Steamships are seen lined up along the *quai* in a bottle-green breakwater, their colorful funnels, some trailing smoke, intermingled with the masts and cranes; in the distance, the narrow fronts of French harbor houses are outlined against a gray cloudy sky, and on the wharf, port buildings and a freight train. Signed at lower right with initials FM, and dated 1927.

28¾ *x* 39⅜ *inches*

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

[*Continued*

[NUMBER 77]

Number 76—Concluded]

Exhibited at the Staedtische Kunsthalle, Mannheim, 1929

Described and illustrated in Geo. Charles, *Frans Masereel,* 1929, n.p.

Described and illustrated in Hanns Conon von der Gabelentz, *Das Gesammelte Werk von Frans Masereel* (Staedtische Kunsthalle, Mannheim), 1929, no. 24

Illustrated in Luc Durtain, *Frans Masereel,* 1931, pl. XLVI

1500 -

MARC CHAGALL — RUSSIAN: B. 1887

77. *VILLAGE STREET.* A red brick house and an orange-colored wooden bungalow are outlined against an ultramarine sky, with the yellow full moon illuminating a town on distant hills. A horse-drawn cart is springing into the air, while a bearded man with a basket walks towards the observer. Another man, seen from the back, is entering the house. Signed at lower left and lower right CHAGALL.

Oil and gouache: 21 *x* 25¾ *inches*

Acquired from the artist

Exhibited at the Kunsthalle, Basle, 1940

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

[See illustration]

[NUMBER 78]

MAURICE DE VLAMINCK — FRENCH: B. 1876

78. *SNOWY LANDSCAPE.* Gray stone buildings line a snow-covered street which extends into the foreground; a lamppost at the right, and at the opposite corner a small post office with blue signs. In the centre, a gentleman in black coat and high hat, carrying a cane, and a girl in red blouse are crossing the roadway. Signed at lower right VLAMINCK. 28½ *x* 36 *inches*

From the Nierendorf Gallery, New York

[See illustration]

MAX HERMANN PECHSTEIN — GERMAN: B. 1881

79. *RIPE WHEAT FIELDS.* Farm buildings with vivid red roofs are outlined against a yellow and turquoise blue sky, with trees on the edge of a lake at the left. A farmer in shirt sleeves and black cap is seen standing between two golden wheat fields, half hidden by the waving corn. Signed at lower left H. M. PECHSTEIN. 32 *x* 39½ *inches*

Painted in 1922

From the Thannhauser Gallery, Berlin

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

[NUMBER 80]

1100 -

CAMILLE BOMBOIS — FRENCH: B. 1883

80. *LA CHUTE D'EAU.* A river bordered by luxuriant green bushes forms a cascade, the foam of which bubbles over mossy stones in the foreground; on a fenced steep lookout, a woman in red and a man are walking towards the ledge. Two moss-covered tree trunks are growing on a grassy bank at the extreme left. Signed at lower left BOMBOIS CLLE. 24 *x* 28½ *inches*

Painted in 1943

From the Perls Gallery, New York

[See illustration]

100 -

S. MACDONALD-WRIGHT — AMERICAN: 1890-1934

80A. *LANG YAO: STILL-LIFE SYNCHROMY.* An oxblood vase and a blue and white brush jar filled with roses, tulips and anemones, on a table top with scattered fruits and a small teapot; behind is a gnarled pine tree before colored clouds. Signed and titled on back and dated *Santa Monica,* 1929. 38 *x* 25 *inches*

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

[NUMBER 81]

MAURICE UTRILLO — FRENCH: B. 1883

81. *LA RUE DES ABBESSES.* White houses, and a red brick church spire in the centre, line a rutted roadway on which pedestrians are walking in the distance; the colorful door frames of unpretentious shops and a tree at the curve of the street animate the scene. Signed at lower right MAURICE UTRILLO, *V.*

14¾ *x* 18 *inches*

Painted in 1915

From the Flechtheim Galleries, Berlin

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

[See illustration]

[NUMBER 82]

/000 -

MAURICE DE VLAMINCK FRENCH: B. 1876

82. *CATHEDRAL.* A Gothic apse and tower at the centre, and in the right foreground a light brown house with its shutters open; three slender trees in green foliage stand before the house. Large white clouds are afloat in a deep blue sky. Signed at lower right VLAMINCK. 25 *x* 31½ *inches*

From the Thannhauser Gallery, Berlin

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

[See illustration]

OTTO DIX GERMAN: B. 1891

83. *MATERNITY*. Half-length figure of a scantily dressed woman with black hair parted in the centre; she bends down to the right holding in her arms an infant, whom she is nursing; slate blue background. Signed at lower centre O. DIX, and dated 1932. *Board:* 31 *x* 22 *inches*

Purchased from the artist

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

[See illustration]

AMEDEO MODIGLIANI — ITALIAN: 1884-1920

84. *PORTRAIT OF MME. ZBOROWSKA.* Portrait *en face* of a young woman wearing a deep blue dress, her black hair parted in the centre; a red chair is discernible at the left, contrasted against a shaded gray background.

Cradled panel: 28½ *x* 16¼ *inches*

Note: Mme. Zborowska, the wife of the well-known Parisian art dealer, was one of Modigliani's favorite subjects, and he executed several portraits of her at this period; see for example the article by Maurice Vlaminck in *L'Art Vivant,* November 1925, p. 104.

Painted in 1918

From the Galerie Sloden, Paris

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

[See illustration]

[NUMBER 85]

JULES PASCIN — AMERICAN: 1885-1930

85. *STANDING NUDE.* Full-length figure of a young girl, turned to half left; behind her stands a table and a lowboy with a fruit bowl and blue and green vases filled with flowers. A plant in full bloom is on a lavender rug at the right.

25½ *x* 21¼ *inches*

Painted in 1925

From the Nebehay Gallery, Vienna

Collection Koller, Vienna

From the Gallery Wuerthle, Vienna

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

[See illustration]

[NUMBER 86]

2500 -

GEORGES ROUAULT — FRENCH: B. 1871

86. *CLOWNS.* Three-quarter-length figures of two pierrots facing the observer; the taller one, his hands crossed in his lap, is dressed in white with crimson pompons, the other attired in an orange suit and pointed cap. They are seen before a bottle green background, with a glimpse of sky blue at the left. Signed at the lower left G. ROUAULT. 18½ *x* 11½ *inches*

Painted about 1930

From the Zwemmer Gallery, London

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

[See illustration]

[NUMBER 87]

HENRI MATISSE FRENCH: B. 1869

87. *LES CONCOMBRES.* Green cucumbers, a carrot and varied fruits are displayed on a red table and a white napkin; a yellow pitcher and a crimson jar are placed before a purple background. 15 *x* 18 *inches*

Painted in 1907

From Bernheim jeune, Paris

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

Illustrated in Roland Schacht, *Matisse,* 1922, p. 59

[See illustration]

[NUMBER 88]

2500 –

MAURICE UTRILLO FRENCH: B. 1883

88. *ST. ANTOINE DE PADOUE, VERSAILLES.* Red-roofed houses, half hidden behind trees, line an avenue which leads to a white church with slate turrets in the Moorish style; country folk, seen from the rear, are on their way to church. On either side of the road, signposts inscribed *Touring Club de France.* Signed at lower right MAURICE UTRILLO *V.* 19½ *x* 25¾ *inches*

Painted in 1918

From Bernheim jeune, Paris

From the Perls Gallery, New York

[See illustration]

PABLO PICASSO — SPANISH: B. 1881

89. *LA GOMMEUSE.* Three-quarter-length nude figure standing before a white wall and facing the observer; she wears a red bow in her black curly hair, and has a purplish dotted ribbon tied around her neck; a sketch of a dancer's legs, with multicolored flowers, on the upper part of the blue wall. Signed at upper left PICASSO. 31¾ *x* 20¾ *inches*

Note: This painting is from the artist's 'blue' period.

Painted in 1901

Collection of Ambroise Vollard, Paris

From DeMotte, Inc., New York

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

Illustrated in Zervos, *Pablo Picasso,* 1945, vol. I, pl. 52

Described in *Cahiers d'Art,* Dec. 1945, pp. 52-55

[See illustration]

[NUMBER 89]

OSKAR KOKOSCHKA AUSTRIAN: B. 1886

90. *TOWER BRIDGE, LONDON.* Barges and cranes are moored at the wharves before colorful houses which line the Thames, the bridge opening to allow a steamer to pass through. Tugboats and ferries are reflected in the water, and an extended view of the city is seen on either side of the river. Signed on back of canvas with initials O.K., and dated July '25. 30 *x* 50 *inches*

From the Galerie Fischer, Lucerne

Exhibited at the Kunsthalle, Hamburg, 1925

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1939 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

Exhibited at the Institute of Contemporary Art, Boston, Mass., 1948

Exhibited at the DeYoung Memorial Museum, San Francisco, Calif., 1949

Exhibited at the Phillips Memorial Gallery, Washington, D. C., 1949

Exhibited at the City Art Museum, St. Louis, Mo., 1949

Exhibited at the Museum of Modern Art, New York, 1949

Illustrated in Edith Hoffman, *Kokoschka, His Life and Art,* 1947, p. 148

[See illustration]

[NUMBER 90]

HILAIRE GERMAIN EDGAR DEGAS — FRENCH: 1834-1917

91. *DANSEUSES.* A young ballerina with auburn hair, turned to the right, is seated on a chair, her left foot raised on a rail, which she is holding with her left hand; another girl, seen in profile to the left, but only half visible, her head resting on her arm, watches her practising. Signed at lower left DEGAS.

Pastel: 35½ *x* 27¼ *inches*

Note: This important example, considered one of Degas' finest paintings of the ballet, was retained by the artist in his own possession until his death.

Painted about 1898

III[me] Vente Degas, Paris

Collection of Miguel de Lasale, Paris

Collection of L. Fougner, Holland

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

Described and illustrated in P. & R. Lemoisne, *Degas et son Oeuvre,* 1946, vol. III, p. 773, no. 1324

[See illustration]

[NUMBER 91]

AMEDEO MODIGLIANI ITALIAN: 1884-1920

92. *LE GRAND NU.* A reclining nude with auburn hair, her eyes closed, is seen at three-quarter length sprawled on a black Paisley cloth with Turkish border, which is spread over a deep red velvet couch; her head and left arm are resting on a saffron-yellow cushion; tawny red background. Signed at lower right MODIGLIANI. 28 *x* 46 *inches*

Note: This is the most important work of the artist yet to appear at public sale in America.

Painted in 1918

From Seligmann, Paris

Collection de Hauke, New York

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1929

Exhibited at Brussels, 1933

Exhibited at the Kunsthalle, Basle, 1934

Exhibited at the Museum of Modern Art, New York, 1939

Exhibited at the Portland Art Museum, Portland, Ore., 1940

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

Exhibited at the Museum of Modern Art, New York, 1949

Illustrated in Salmon, *Modigliani,* Paris, 1926, p. 33, p. 121

Illustrated in *Cahiers d'Art,* 1929

Illustrated in C. J. Bulliet, *Significant Moderns,* 1936, pl. 149

Illustrated in *Museum of Modern Art Publications,* 1939 and 1949, p. 51

Illustrated in Arthur Pfannstiel, *Modigliani,* 1929, p. 132

[See illustration]

[NUMBER 92]

MARC CHAGALL — RUSSIAN: B. 1887

93. *LES AMOUREUX DANS LES FLEURS.* A huge bunch of lilacs is arranged in a round blue vase, which stands in a landscape before a blue sky; amidst the flowers a young couple is reclining, the boy holding the half nude girl in his arms. A full moon is reflected in the water at the right. Signed at lower left CHAGALL. 50½ *x* 34¾ *inches*

Note: Letters referring to this painting from Mr J. J. Sweeney and from the artist will be given to the purchaser.

Painted in 1930

First Prize, Carnegie International Exhibition, Pittsburgh, Pa., 1936

Exhibited at the Art Institute of Chicago, Chicago, Ill., 1946

Exhibited at the Museum of Modern Art, New York, 1946

Illustrated in *Cahiers d'Art,* 1931, p. 349

Illustrated in Lionello Venturi, *Marc Chagall,* 1945, pl. 33

Illustrated in James J. Sweeney, *Chagall,* 1946, p. 59

[See illustration]

LORSER FEITELSON — AMERICAN CONTEMPORARY

93A. *PROCESSION.* Landscape with distant mountains and a curving road in the foreground between stone walls. The space is occupied by a group of horse-drawn carts with colorful figures of men, scantily draped women, nude children, and dogs, including two guitar players bare to the waist, with their backs to the observer. Signed at lower left FEITELSON. 49½ *x* 60 *inches*

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

[NUMBER 93]

[NUMBER 94]

JULES PASCIN — AMERICAN: 1885-1930

94. *TWO MODELS.* Three-quarter-length standing figures of two nude young girls, one facing the observer, her arms folded behind her back, the other seen from the rear, but with her head turned in profile towards her companion, whom she is touching with her raised right hand. Shaded gray, rose, russet and yellow background. Signed at upper right PASCIN. 31½ *x* 25¼ *inches*

Collection of Jules Furthman, California

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

[See illustration]

[NUMBER 95]

675-

GEORGE GROSZ AMERICAN: B. 1893

95. *WORLD OF ASPHALT.* In a phantom-like street, before multicolored houses in red and gray tones, one bearing the sign "Night Club", men in top hats and a blonde young woman are seen walking; a hazy atmosphere envelops the entire scene. Signed at lower left GROSZ, and dated '31. 47¼ *x* 35 *inches*

From the Flechtheim Galleries, Berlin

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

[See illustration]

[NUMBER 96]

EGON SCHIELE — AUSTRIAN: 1890-1918

96. *WACHAU ON THE DANUBE.* Little gabled medieval houses are clustered together along the bank of the Danube, the rolling slate blue waters of which are seen from an embankment in front of the observer; green and blue hills in the background. Signed at upper right EGON SCHIELE, and dated 1914.

39¼ *x* 47¼ *inches*

Exhibited at the Hagenbund, Vienna, 1928
Exhibited at the Gallery Wuerthle, Vienna, 1933
Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943
Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946
Illustrated in Nierenstein, *Egon Schiele,* 1930, pl. 106

[See illustration]

50

MARTIN BAER — AMERICAN: B. 1894

97. *ARABIAN COFFEE HOUSE.* Full-size figure of an Oriental dancer with turban and golden earrings, standing on an amber-colored rug in a cave-like interior. Her arms, adorned with bracelets, are raised, her body is moving in a rhythmic dance, while her bare feet with heavy golden rings are motionless. Five bearded old men in burnooses are seated on the floor with a coffee tray before them. Signed at lower left MARTIN BAER, and dated 1925. 51¼ *x* 37½ *inches*

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

125

OTTO MULLER — GERMAN: 1874-1930

98. *PORTRAIT OF HIS WIFE.* Life-size half-length figure of a standing nude, turned to half left and glancing at the observer; her short, straight blonde hair covers her forehead. Black background. Signed at lower left O MULLER.

Tempera: 32¾ *x* 24½ *inches*

Purchased from the widow of the artist

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

75

ERNST NEUSCHUL — GERMAN CONTEMPORARY

99. *RIVER.* Sand barges are moored at a wharf where a car, drawn by two brown horses, stands beside the gangplanks on which workmen are busily unloading wheel-carts laden with sand. At the left, screened by mountains, a modern settlement of houses extends along the river bank. Signed at lower left ERNST NEUSCHUL, and dated '26. 54½ *x* 39½ *inches*

Note: Another painting is executed on the back of the canvas, depicting fisherwomen and boats at the seashore, also signed.

60

KARL SCHMIDT-ROTTLUFF — GERMAN: B. 1881

100. *LANDSCAPE WITH CLOUDS.* Impression of a green landscape with a species of tall pagoda tower and a thatched cottage in the left foreground with yellow clouds. Signed at lower right S. ROTTLUFF, and dated 1922.

Watercolor: 18¾ *x* 24 *inches*

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

40

MAX HERMANN PECHSTEIN — GERMAN: B. 1881

101. *MEN DIGGING.* A field with three men in the foreground digging in a deep excavation; a fourth standing on the edge beside a wheelbarrow. Signed at lower right H. M. PECHSTEIN, and dated 1920. *Watercolor:* 18½ *x* 24½ *inches*

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943

Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

KARL SCHMIDT-ROTTLUFF — GERMAN: B. 1881

103. *THE CYCLIST.* A man on a bicycle traversing the angle of a road turning past a tall peak-roofed house. Signed at lower right S. ROTTLUFF, and dated '21. *Watercolor:* 20 *x* 15¾ *inches*

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1935 and 1943
Exhibited at the Arts Club of Chicago, Chicago, Ill., 1946

RUSSIAN ICONS

SCHOOL OF NOVGOROD — XVI CENTURY

104. *ICON.* Twelve miniatures depict in delicate detail events from the life of Christ, in a border of Oriental splendor, arranged around a central composition, in which the Resurrection is presented in several scenes; inscriptions from the Gospel explain the design. *Panel:* 20½ *x* 16¾ *inches*

SCHOOL OF MOSCOW — LATE XVIII CENTURY

105. *ICON.* Twelve small scenes from the life of Christ surround a central group of the Resurrection. *Panel:* 20½ *x* 17¼ *inches*

SCHOOL OF MOSCOW — EARLY XIX CENTURY

106. *ICON.* Three-quarter-length figure of the Madonna in crimson hooded cloak, holding the seated Child on her left arm; dark brown background. Above on the surrounding gold margin, the Savior's head held in a Veronica veil by two angels; the four corners decorated with circular miniatures of the seated Evangelists; other standing saints and a cherub on either side of the Virgin. Below, four patriarchs standing before ecclesiastical buildings. *Panel:* 11½ *x* 9¾ *inches*

SCHOOL OF NOVGOROD — LATE XVI CENTURY

107. *ICON.* The painting is divided into four panels, with the Savior on the cross in the centre, and God the Father above. At upper left, the Virgin in blue hooded cloak is holding the Child, Who extends a blessing; at upper right, a half-length figure of S. Nicolas the Wonder Worker, with metal-chased halo, holding a folio; below, SS. Michael and George, astride fiery horses. *Panel:* 14¾ *x* 12 *inches*

[END OF SALE]

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